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sible for an error made by his printer. But something should be said in defence of an author whose original copy was not at fault.

A comparison of the early editions of Burton reveals a curious fact. In all the editions will be found the verses:

Dat Galenus opes, dat Justinianus honores,
Sed genus et species cogitur ire pedes.

Beginning with the second edition (1624), there is added, a few lines below this quotation, another stanza which reads as follows:

Calliope longum caelebs cur vixit in aevum?
Nempe nihil dotis quod numeraret, erat.

In both second and third (1628) editions, a star prefixed to this stanza cites correctly the marginal reference, "Buchanan. eleg. lib." This may be verified by consulting vv. 101-102 of Buchanan's first Elegy, entitled "Quam misera sit conditio docentium literas humaniores Lutetiae," an elegy that comported well with Burton's mood when he was writing his chapter, "Love of Learning. With a Digression of the misery of Schollers, and why the Muses are Melancholy." Cf. Ruddimann's edition of Buchanan, II, 304, Leyden, 1725.

In the fourth edition of Burton, published in 1632 during his own life-time, by an error the star has been shifted to the Galenus stanza; and every succeeding edition has retained it there. This is certainly extraordinary when we reflect that the Anatomy has been printed about a score of times. We trust that Professor Bensley in his fourthcoming edition will set this little matter aright. In the first edition (1621) of Burton, the Calliope stanza is lacking; and the Galenus stanza is quoted in the first, second, and third editions without reference to its source.

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BRIEF MENTION

The English Ode to 1660: An Essay in Literary History. By Robert Shafer (Princeton University Press, 1918). To define the English ode as a *genre* and then to trace its history during a definite period is the task undertaken by the author of this Doctoral Dissertation. The literary 'kinds' are for the most part easily defined with sufficient precision to keep history and criticism running true to underlying principles and to the tradition of conventionalities. This statement does not include the English ode. The generic meaning of the word 'ode' has led to its use as a designation of poems so varied in form and character as to deprive it, in the general mind, of the exclusive connotations of a specific art-form; and yet this art-form as a definable 'kind' has a conspicuous place in the history of English poetry. That, at least, is Dr. Shafer's assumption, and he makes a laudable attempt to reason out the required workable definition.

The suggested definition of what is properly to be classed as an English ode is found to be applicable to no composition earlier than two odes by John Soothern, published in 1584; and Cowley, by his odes, determines the lower limit of the period minutely surveyed by Dr. Shafer. From this the inference issues at once that a basal element in the typical English ode is Pindaric. It follows that the form, content, style, purpose, and cultural significance of the odes of Pindar must be kept in mind as a preparation to apprehend Pindarism when moulded into conformity with English nationality and literary art. Another basal element in this construction of a definition is Horatian, the evaluation of which requires in its turn an examination of the odes of Horace. A chapter on "Classical Prototypes" accordingly follows the preliminary statement "that the English ode has been in its origins very largely influenced by the examples of Pindar and Horace."

The English ode is a delayed product of the Renaissance, beginning with direct translation (or rather with a translation of an imitation) and gradually emerging as a nationalized form thru the observance of the true doctrine of imitation, or the right appropriation of a *genre*, which put it into the category of original compositions. In what manner could the Pindaric ode, a species of composition so peculiarly Greek, be made to yield to this process of 'imitation'? The answer to this question is to be elicited from a sufficiently minute and sympathetic discrimination of the elements of the Greek form, which Dr. Shafer supplies in a well-constructed section of his treatise (pp. 10-25). He then answers the question in a subjoined section, entitled "The 'Ideal' English Pindaric Ode." It is assumed to be "possible to formulate a series of fairly definite criteria for the Pindaric ode in English" (p. 26); and "on the basis of such criteria we can have no very great difficulty in distinguishing the true from the false amongst those English odes for which their writers claim Pindaric quality" (p. 29). The specific association of the Greek games must become generalized, so that "in English, any subject of social or public—as opposed to private—importance, which possesses associations of a distinctively emotional sort, would be appropriate for a Pindaric ode." The poet must view his subject objectively and yet handle it with glowing enthusiasm and in "lyrical form." The formal dignity of the poem is to be sustained by observance of Pindar's demonstrated precept, that there must be "a distinguishable beginning, middle, and end." In accordance with the inner value of the tradition, therefore, "The beginning would concern itself with some indication of the poem's subject-matter, the middle would treat of one or more of the natural associations of this subject in such a way as to induce in the reader an appropriate emotion, and the end or conclusion of the poem would refer the reader back once more to the immediate subject in hand, thus giving direction and

clear meaning to the emotional state induced in him." In poetic style Pindar sets a high pattern, an example that baffles mediocrity. The English poet, without the adventitious, or rather organic, aid of "instrumental music and the dance," by which the Greek poet's rhythms and lyrical effects were heightened, has all the more need, in writing for the reader, to strive to attain the supreme qualities of "a rapid and compressed style, predominantly allusive in character." In doing this he can hardly fail to follow Pindar in the method of achieving emotional unity and kindling "lyrical fervour" without monotony by exercising artistic skill in variety and brevity and in the use of certain stylistic devices, such as that of "recurrent words." The English Pindaric ode is to be effective in sustaining 'lyrical enthusiasm' by an appropriate conformity to national versification, not by an attempted imitation of Greek meters; but it may be expected to be written in triads, for the external relation of the triad to the chorus was of less significance than the function of this design as a stanzaic or structural unit, which was a support both to the majestic movement of the poem, and to the maintenance of its lyrical quality without monotony thru a succession of these units.

The Renaissance theory of the imitation of so organic a product of Greek social and national life as the Pindaric ode would require the English ode with Pindaric elements to have a corresponding relation to the character of the English mind. On the other hand, the derivative Horatian ode, artistically exclusive and not intimately representing popular impulses, must inevitably transmit a relatively cold and unimaginative artificiality and a spirit of studied restraint of feeling with pride in intellectual niceties, all at the cost of characteristics that foster the enthusiasms of the national mind. Dr. Shafer discusses the character of the odes of Horace, and attempts "the formulation of criteria for the English ode."

It is shown "that before the close of the sixteenth century practically no poem [the word 'practically' makes allowance for John Soothern's performance] had been printed which we can justly call an ode" (p. 55). This is the conclusion deduced from a survey of English poetry that reaches back to the *Battle of Brunanburh* and the *Poema Morale*, to which critics of later times have occasionally attached the designation 'ode.' This survey is not without points of special interest. How the name 'ode' came to be applied to a division of Wyatt's poems is at last conclusively reported. Then, Thomas Watson is found to be the first English author to entitle a poem an ode (1582), tho it is a poem that does not altogether satisfy the requirements of the *genre*; he was, besides, still freer in the use of the name thruout his explanatory notes. At the heels of Watson are John Soothern's two odes in his *Pandora* (1584) translated from Ronsard, in which, for the first time in English, the Pindaric triad is represented in the naming of the divisions of the odes; and the vaunt was expressed "that never man before/

Now in England, Knewe Pindar's String." It is well known that this was a fraudulent boast, for the poetaster (the epithet usually and justly bestowed on Soothern) merely transferred the personal boast of Ronsard from France to England, and was totally devoid of any immediate knowledge of Pindar. In these odes Soothern, by not following Ronsard in keeping strophe and antistrophe alike in structure and different from the epode, divested these traditional designations of structural meaning. Finally, this survey embraces an examination of the so-called odes of Shakespeare, Greene, and Barnfield, and the sonnet-sequences of the last decade of the sixteenth century; but altho many poems are here called odes, no true ode is discovered. The wretched performance of Soothern is thus to this point of time left undisturbed in its uniqueness.

That Soothern should be the first in England to bring Pindar's name into association with an art-form is all the more surprising when the knowledge of Pindar on the continent is traced onwards from the *editio princeps*, Venice, 1513. Trissino in 1515 and 1520 published the earliest Italian odes representing a conscious imitation of the triad-form. Following him closely in time, Alamanni advanced from this merely formal imitation to an attempt "to catch certain of Pindar's characteristics, such as his brevity and variety, his allusive style, and even his occasional obscurity" (p. 63). Ronsard, who is next considered, may perhaps have been influenced by the example of Alamanni; at all events, he too, writing in triads, attempted, but with only a measure of success, an approach to the notable characteristics of Pindar's style. Ronsard's boast has already been noticed. Finally, passing Minturno by, for his Pindaric odes "add nothing to the earlier achievement of Alamanni," Chiabrera is called up. He founded "the 'Pindaric school' of seventeenth century Italian poetry," but his odes are feeble in spirit and commonplace in thought. This persistent imitation of Pindar on the continent elicits the question whether Pindar was wholly unknown in England before Soothern announced him. The question leads Dr. Shafer to give an indication of the unimportant character of the attention bestowed on Pindar in the English universities and schools, and to show that no real knowledge of the poet underlies the references to him indulged in by the Elizabethan critics. Nothing is discovered here that lessens the appropriateness of entitling the next chapter "The Real Beginnings of the Species."

The beginning, "a timid and partial, but still appreciable" beginning of the English ode as a 'kind' is recognized by Dr. Shafer in the odes of Davison's *Poetical Rhapsody*. This judgment must not, in fairness, be construed to mean more than has been meant. It is supported by the peculiarity of metrical forms and the exclusive designation 'ode'; but it lacks all support of content. That there was now begun a tendency to give to 'ode' a specific meaning is the inference drawn from the *Rhapsody*. This is con-

firmed by Drayton's direct discussion of the matter in his prefatory note *To the Reader*. Drayton would give to 'ode' "a definiteness of meaning which it had not earlier enjoyed, merely by connecting it closely with the work of Pindar and Horace" (p. 84), and in his odes he advanced the proper conception of the English *genre*. Familiar with the efforts of Soothern, he did not, however, attempt the Pindaric form, but held more to Horace. His view of national equivalence also led him to admit the influence of the popular ballad. In metrical form he owes much to Skelton and much also to Ronsard, and there is a debt of theme and content to Ronsard and other French poets. Passing on to Milton, only the *Nativity Ode* is registered, but with notable distinction, for "here almost at a single bound the English ode springs into full-blown life." Dr. Shafer decides that this ode, on analysis, responds to the test of content and emotional unity.

Dr. Shafer holds confidently to a prescribed course in his elimination, on every hand, of so-called odes from the type he is laboring to rescue from confused tradition. He avoids ambiguities of definition with a virile directness and with an avoidance of "tall and opaque words" that will make the verification of his conclusions a simple and instructive procedure. Leaving Milton with no following in this species, he turns to Jonson, with whose followers the cultivation of the true ode would not unnaturally be looked for. In his translations from Horace, Jonson succeeded in each case in conveying "some idea of the Latin form," but in a small group of original poems, "of unequal excellence" however, he accomplished that which "had been only imperfectly foreshadowed by his contemporary and friend, Drayton"; he wrote "with a consciousness that the ode constitutes a distinct 'kind' or species of lyric." The address or apostrophe is raised in content and treatment to a higher level than that of personal significance, tho "the emotional level in these poems is not very high." Jonson was here in closest alliance with Horace, but he also studied Pindar, whose "exalted lyrical enthusiasm," however, was beyond his reach. Several poems show Pindaric influence in stanzaic structure; this external influence culminated in the well-known ode in four triads, with disputed relation to the "very soul" of Pindar; Dr. Shafer pronounces it "an ode which is Pindaric in spirit as well as in form" . . . and "of enduring worth and charm."

A survey of Jonson's immediate successors brings to light, as might not be expected, "very little" that is "contributory to the development of the true ode." With these poets,—Randolph, D'Avenant, Herrick, Hall, Lovelace, and Marvell are reviewed,—the "general tendency was away from the direction of the true ode and towards a species of light, though polished, lyric in which only two real features of the ode were present—its character of an address, or apostrophe, and its lyrical and prevailingly complex verse-form" (p. 122). The only admitted exception to this state-

ment is the recognition of Marvell's *Horatian Ode upon Cromwell's Return from Ireland*, for this "conforms in all essentials to the requirements we have laid down for the ode."

The lower chronological limit of this investigation is reached in the *Pindaric Odes* (1656) of Cowley, who "made the ode a fashionable and conspicuous species of poetry, . . . and this served permanently to fix it in the national consciousness as a recognisable and distinct 'kind' of lyric (p. 157). In the discussion summed up in this manner, the major number of pages relate to the metrical structure of Cowley's odes. This may at first dispose the reader to accuse Dr. Shafer of "travelling out of the record"; but the results of the amplified pages are important. The error in holding Cowley to be the inventor or an innovator in the use of "free or irregular verse" is corrected by a survey of the practice of poets preceding Cowley; the relation, in this matter, of Cowley to Crashaw is put in clearer light; and Cowley's adoption of a well established metrical tradition is shown to be justified by the poet's conception of a requirement of the true, nationalized ode. In Cowley's "Preface" the matter is made plain, that the triad-form was rejected not mistakingly or in ignorance, but in accordance with the poet's judgment of a native substitute for the foreign form. Cowley's 'irregular verse' was adopted as "an additional means of achieving, in English," Pindaric effects. The external form of the English ode was thus established, and 'irregularity' raised to the dignity of a fixed canon. No less conscious of what he was attempting to do was Cowley with reference to the spirit and manner of Pindar. The "enthusiastic manner" of his prototype was, however, beyond his reach; and temperamentally more like Horace (but falling below him in technique of workmanship), Cowley "caught really nothing of Pindar's spirit" (p. 155). Lacking the "emotional and poetic endowment" for true imitation, Cowley at times committed puerilities of false imitation; on the other hand, "many of Cowley's odes do have, indeed, an undeniable dignity and broadness of sweep that is genuinely impressive,"—"the excellencies of these odes are," however, "other than Pindaric." The credit, however, of permanently fixing "in the national consciousness" the type of the English ode remains Cowley's.

What has here been sketched should show that this dissertation is of real importance. The author has laid a foundation for the discriminating study of the English ode thru its complete history.

J. W. B.

It is with pleasure that we greet the publication in this country of a complete work devoted to the study of a single modern French author, and we hope that the series may be continued, as it will supply a want keenly felt by every teacher of French literature in the United States.

Professor Ray P. Bowen in his *Life and Novels of Ferdinand Fabre* (Studies in Literature, R. G. Badger, Boston, 1918) has chosen as subject an exceedingly interesting man as well as a writer of high rank, and his sympathetic study brings this fact clearly to our attention. Where else among the French writers of the nineteenth century do we find a devout Christian, refusing to take orders, not because of conscientious doubt or of dislike for the institutions of the church, but because he is so straightforward and clean that he cannot reconcile his natural instincts and his priestly vows, and refuses to treat the latter as other than sacred?

Professor Bowen brings out clearly the development of Fabre's mind and of his talent. He follows him through his early life with his uncle, the Abbé Fulcran, in the Cévenol Mountains, through his course at the Seminary, through his years of trial at Paris. He shows us when and how Fabre discovered his talent and the limitations of his field. We learn with him that Fabre had two objects to express, both of which he knew at first hand, peasant life of the Cévenols, the inner side of lesser ecclesiastic life. Professor Bowen also essays a classification of Fabre's works, but in this he is less happy. He divides the novels by periods, then by subject matter; the classification is not incorrect, but is hardly worth while. Practically all of Fabre's novels draw from the two fields with which he was familiar, and neither field excludes the other; simply in some cases one side will be more prominent, in other cases the other.

Taken as a whole the little book is a valuable and helpful guide to the study of Fabre's life and works and will be found useful. It is regrettable that numerous misprints and poor spacing mar its otherwise attractive appearance.

M. P. B.

Professor Marcel Moraud brought out a most timely little book last summer when he prepared *Sous Les Armes* (Henry Holt & Co., 1918) for use at the beginning of the school year. After the hasty compositions of 1917-18, for use in training camps and with prospective workers in France, it was a pleasant surprise to have a war-book which was clear, readable, and yet timely. Furthermore, the ending of hostilities has not yet ended the usefulness of *Sous Les Armes*. The selections are well made, the stories are of lasting interest, and the vocabulary is not slang but filled with the current expressions that the war has put on everyone's lips.

The names of Anatole France, Pierre Loti, Maurice Barrès, and Henry Bordeaux in the table of authors indicate sufficiently that the collection is something more than a file of newspaper clippings. Teachers will find the book excellent for translation and for oral work in class. The notes are well done and there is a full vocabulary, revised already since the first appearance of the text.

M. P. B.